

MUSIC MADE EASY,

OR A

NEW MUSICAL VADE-MECUM:

BEING

A COMPLETE BOOK OF INSTRUCTIONS FOR BEGINNERS
ON THE

Piano-Forte or Harpsichord,

ON A PLAN NEVER BEFORE PUBLISHED.

TO WHICH ARE ADDED,

EIGHT PROGRESSIVE LESSONS,

Which Experience has shewn to be sufficient, and more particularly so in this Work; and Twenty of the easiest and most favourite Songs, many of them never before published, in which Music is made as easy as it is possible for Art to make it, and much easier than in any Work heretofore published,

IN VARIOUS KEYS, WITH PROPER FINGERING THROUGHOUT.

Five Senses only for Man's Use were given;
But Art, inspir'd by Genius, made them Seven;
Music and Drawing are the Gifts of Heaven.
They smooth Life's rugged Path, meliorate the Mind,
With pleasing Thoughts illumin'd and refin'd.

LONDON:

Printed and Published, by the PATENTEE of "Writing and Drawing made Easy," in Eight Numbers, at ONE SHILLING each; and sold, by his Appointment, by NEWBERRY, the Corner of St. Paul's Church-Yard; EDWARDS's Manufactory and Music-Shop, near Westminster-Bridge; and most other Booksellers and Music-Shops in Town and Country.

1798.

[ENTERED AT STATIONERS HALL.]

THE UNIVERSITY OF CHICAGO

LIBRARY

PHYSICS

1925

1925

1925

1925

1925

1925

1925

1925

1925

P R E F A C E.

THIS Book owes its Publication to an Accident. A Gentleman, having a Music-Master to teach his Niece, had an Inclination (though at an advanced Age) to acquire a few easy Tunes for his Amusement; he learned the Gamut, and attempted the First Lessons; but found that neither his Sight, nor Recognition of the Notes, would permit him to proceed. Unwilling to give up the Attempt, he got the Song of the Dead of the Night, and transposed the Notes into capital Letters, by which he acquired that Tune, and Three others, in One Month, God save the King, Logan O'Bucan, and Yeo, yeo, yeo! not perfectly, nor sufficiently well to play in Company, but with sufficient Melody to please himself; and, from the First of the Attempt, instead of attending to Sounds without Words or Meaning, he played by the Words and Notes till he brought them to speak the Sense and Melody of the Tune, and that with Pleasure to himself, from the very First of the Attempt. This induced him to consider whether the Public might not be benefited by this Accident. The same Method, *i. e.* the Letters only, certainly would not do; for, it does not lead to a Knowledge of the Notes; but, placing a capital Letter, over every Note throughout the Book, must assimilate the Notes to the Mind in the fullest and strongest Manner. In the common Way of teaching, it is found, by Experience, much Time and unpleasant Attention is required before the Notes assimilate to the Instrument. They are called by the Name of Letters; and they are not Letters; but a Medium instead of them, which the Mind finds it very difficult to assimilate to the Instrument; whereas it is demonstrated, by this Accident, that the Letters themselves assimilate to the Keys, without any Medium, in a very short Time, and with a pleasing Attention from the First. But it may be proper to remark, that, though this Method (which can be called new on no other Account but that it has not been done before, it being only a Continuation of the Gamut-Method) will make the first Introduction to this delightful Science as easy as Art can make it, it must still be confessed a very difficult Science, and ought not to be attempted without a Master, for the following obvious Reasons: (This Book consists of Eight progressive Lessons, and Twenty of the easiest and most favourite Songs, Six of which will be entirely new, and composed for this Book :) The First obvious Reason is, that the Learner will get a bad Method of fingering, which, once contracted, cannot be remedied: In the next Place, as they will find most of these Songs easier than the Lessons, the Melody of them at least, they will neglect the Lessons for the Songs; but this will

will be very improper ; the Lessons must be considered as the material Part, and never to be neglected ; and the Letters will greatly assist in going through them. The Songs must be considered as a Relaxation from the more essential Part, and the Master will take Care that this shall not be neglected. The playing the Bass and Treble properly together is very difficult, and a Master's Assistance much wanted. There are many Things wanted to be known which cannot be attained without a Master. If the Pupil would acquire Perfection, much Practice is absolutely necessary, and this Method will make that Practice easy and pleasing, which, in the common Way, is troublesome and disgusting. In a Word, this Method will do all that can be done to make Music easy and pleasant ; but they, who attempt to learn it without a Master, must not expect to play well.

This Book is published by the Patentee of "Writing and Drawing made Easy," which never had any Objection made to them but their being too easy, which he considers as the highest Compliment. He intended to make them as easy as possible, and the Objection shews he has succeeded ; but the increasing Demand for them demonstrates that their Utility is confirmed by Practice. But the Professors of all these Arts may think that they militate against them ; but this is not intended, nor the Fact : they are merely Introductions. The Writing-Book teaches as far as Half-Joining, and no farther. The Drawing-Book gives Sketches of Flowers, and lays the First Colours of Flowers, that the Pupil may employ himself at once on the Part of Drawing that gives Pleasure. When the Imagination is once warmed, the Pupil will think it all pleasant, and will attend to the Master's Instructions with a Ten-fold Satisfaction. But, suppose it does teach to draw a few Flowers, will not this raise an Emulation to proceed in that delightful Science, into which we only bring our Pupils to the Entrance ? And what more have we done in Music, but continued the Gamut till it is no longer necessary. In going through this Book, the Notes must, of Necessity, be so strongly assimilated to the Eye, the Ear, the Fingers, and the Instrument, that the Master will be enabled to bring the Pupil to the highest Perfection.



MUSIC MADE EASY

OR

MUSICAL VADE MECUM.

The first thing necessary for a beginner is to learn the names of all the Notes in the Scale or Gamut by heart, which are as follows.

The Scale or Gamut

Right hand or Treble

Left hand or, Bafs

C. D. E. F. G. A. B. C. D. E. F. G. A. B. C. C. B. A. G. F. E. D. C. B. A. G. F. E. D. C.

The Figures placed over and under the Notes are meant to shew what Fingers are proper to be used to each. The Crofs + for the Thumb, and 1. 2. 3. 4. for the following fingers. The Notes in the Gamut as above may be played up and down regularly to give the Performer a little use of their Fingers and a Method of placing their hands properly on the Keys.

The following is the compleat Scale or Gamut with all the additional ledger Lines made use of in modern Music.

Treble

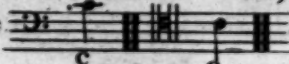
Bafs

G. A. B. C. D. E. F. G. A. B. C. D. E. F. G. A. B. C. D. E. F. G. A. B. C. D. E. F. G.

The Names of the Notes on all the different Lines and Spaces in both Treble and Bafs.

Exercise of all the Treble and Bafs notes, which Scholars should be entirely perfect in before they proceed to a Tune.

In the middle of the Scale it is to be observed there are Eight Notes wrote in both Staves which are exactly alike, the Treble borrowing (by the use of the Ledger Lines) from the Bafs, and likewise the Bafs from the Treble. this borrowing from each other is attended with great inconveniency at times particularly where there are words to be written between the Staves for which reason there is another Cliff made use of besides the Treble  and Bafs  which is called the Tenor and is marked thus  or thus  and is generally placed on the fourth Line in the Bafs, and  is always the upper C.

Example  by which it is to be understood, that all the Notes after this Tenor Cliff, are raised five Notes higher

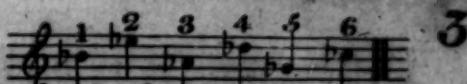
than their original situation as for Example

the notes in both are the same.

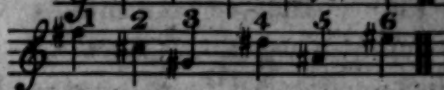
Of Flats, Sharps, Naturals &c.

A Flat placed at the beginning of a Piece of Music on the line or Space shews that all the notes on such line or space are to be played or sung half a note lower than the Natural Note and is thus expressed. . A Sharp placed at the beginning of a Piece of Music on the line or space, shews that all the notes on such line or space are to be played half a Note higher than the Natural Note, and is thus expressed . A Natural placed before any Note contradicts it whether Flat or Sharp, and brings the Note to the Natural Key and is thus expressed . If a Flat or Sharp is placed before any note in a Piece of Music, it affects only that Note to the end of the Bar, unless contradicted by a Natural, and is called an accidental Flat or Sharp. There is likewise an extreme or double Flat mark'd thus  or thus  which lowers the natural note a whole Tone. And an extreme or double Sharp marked thus  which raises the natural Note a whole Tone.

The regular progression of Flats is reckon'd by fourths ascending or fifths descending, as for Example



The regular progression of Sharps is reckon'd by fifths ascending or fourths descending, as for Example

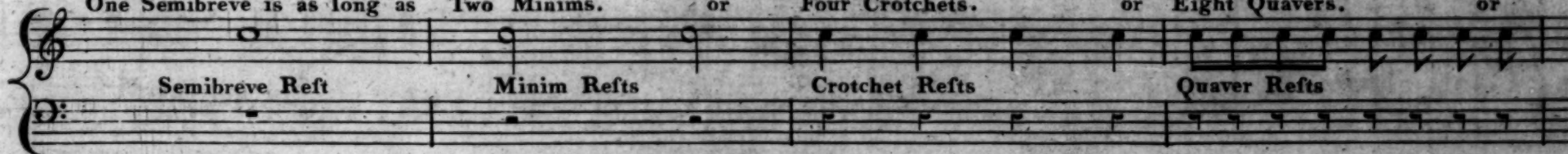


A Pause is marked thus and shews that the note over which it is placed may be held on longer than its proper time at the liberty of the Performer. A Slur is marked thus Signifies that only the first note is to be struck, tho' it must be held on the full time of both. A Repeat marked thus 'S' Signifies that the part of the air must be played over again from the note over which it is placed. Single Bars are marked thus and divide the Time according to its measure, whether Common or Triple Time. The double Bar is mark'd thus and divides the different strains of a Song or Piece of Music, and when dotted on each side thus denotes that each strain must be played twice over.

Of Notes, their different lengths, and the proportion they bear to each other.

There are Six different sorts of Notes now in use, which are as follows A Semibreve A Minim A Crotchet A Quaver A Semiquaver and a Demifemiquaver The proportion they bear to each other are as follows.

One Semibreve is as long as Two Minims. or Four Crotchets. or Eight Quavers. or

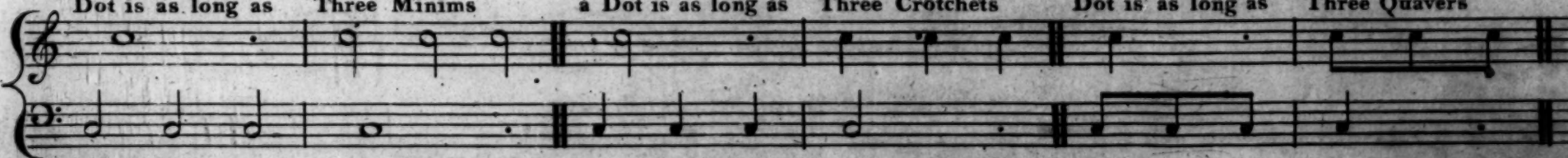


Sixteen Semiquavers or Thirty two Demifemiquavers.

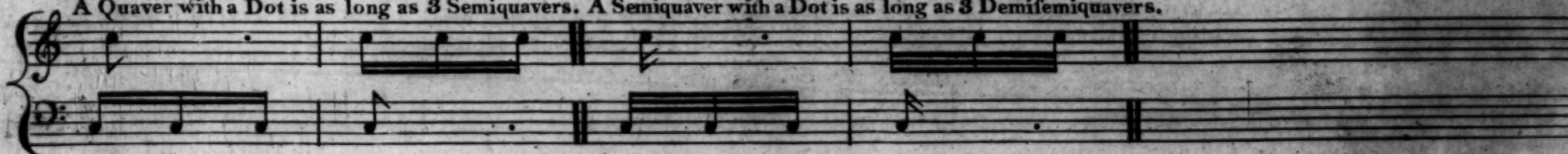


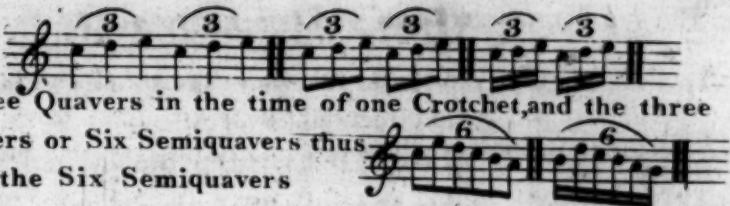
Whenever a Dot is placed after a Note it makes it half as long again, as for Example,

A Semibreve with a Dot is as long as Three Minims A Minim with a Dot is as long as Three Crotchets A Crotchet with a Dot is as long as Three Quavers



A Quaver with a Dot is as long as 3 Semiquavers. A Semiquaver with a Dot is as long as 3 Demifemiquavers.



A Figure 3 placed over three Crotchets, three Quavers, or three Semiquavers thus,  signifies that the three Crotchets are to be played in the Time of one Minim, the three Quavers in the time of one Crotchet, and the three Semiquavers in the time of one Quaver. A Figure 6 is sometimes put over Six Quavers or Six Semiquavers thus  which signifies that the Six quavers are to be played in the time of one Minim, and the Six Semiquavers in the time of one Crotchet.

Of Time.

There are two sorts of Time, Viz. Common Time and Triple Time, Simple Common Time is expressed by the following Characters $C, \text{C}, \frac{2}{4}$. Compound Common Time by these $\frac{12}{4}, \frac{12}{8}, \frac{6}{4}, \frac{6}{8}$. Simple Triple Time is Expressed by the following Characters $\frac{3}{2}, \frac{3}{4}, \frac{3}{8}$. Compound Triple Time by these $\frac{9}{4}, \frac{9}{8}$.

The different degrees of Time explained.

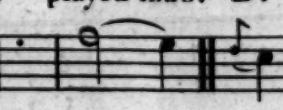
Simple Common Time explained.  Compound Common Time explained 

Simple Triple Time explained  Compound Triple explained. 

When a Pupil is able to beat time the foot must be down the first half of the, and up the last in Common Time, and in Triple Time the foot must be down the two first parts of the Bar, and up the last.

Of Shakes and Graces.

A Shake Explained.  A Turn. Explained.  A Turn Shake Explained.  A Beat. Explained  A Trill Explain'd. 

The Transient Shake. Explain'd.  Apogiatura played thus.  D^o played thus.  D^o played thus.  D^o played thus. 

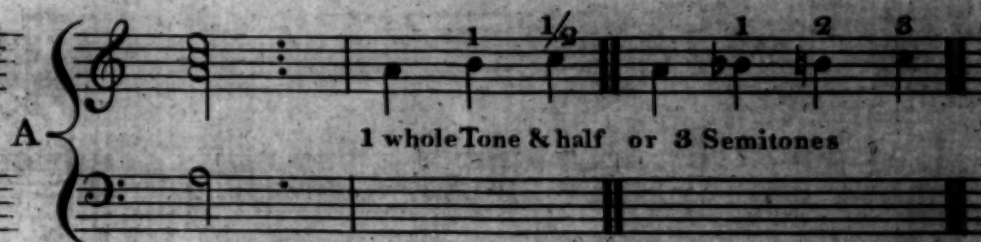
Of the Major and Minor Keys. commonly called Sharp and Flat Keys.

As young Performers are very apt to make the mistake of observing when they see Flats marked, at the beginning of a Tune or piece of Music, that such piece of Music or Tune is in a Flat Key and on the contrary if Sharps are marked, they conceive the Piece to be in a Sharp Key. It has been thought necessary to offer a few concise hints which will enable them to avoid the error and prevent their being at a loss upon the Subject. By observing the last note in the Bass of every piece of Music the proper Key may be ascertain'd, and if in striking the proper common chord to such a Note there be two whole Tones, or four Semitones from the Key note to the third above it, then is the piece of Music in a Sharp Key. On the contrary, if there should be only a whole Tone and a semitone, or three Semitones from the Key note to the Third above, the Piece of Music is in a Flat Key.

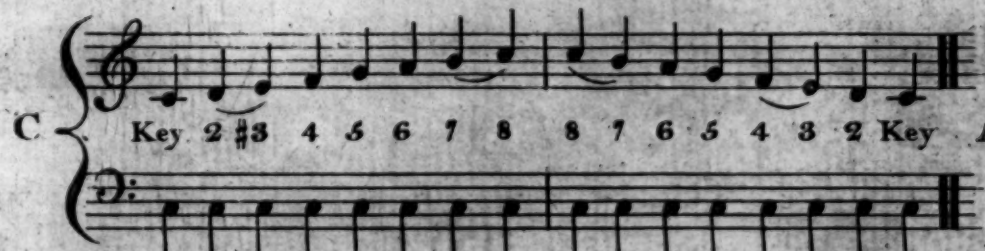
Example of a Sharp Key.



Example of a Flat Key.



The Octave in the Major Key
Ascending & Descending.



The Octave in the Minor Key
Ascending & Descending.



The difference between a Major Key and a Minor Key is to be distinguished by ascending, as a Major Key ascends and descends by the same Notes, whereas a Minor Key ascends with a Sharp Sixth and Sharp Seventh, but descends without those accidental Sharps. N. B. By adding three Flats to a Major or Sharp Key, you will make it a Minor or Flat Key, or by adding three Sharps to a Minor or Flat Key, you will make it a Major or Sharp Key.

LESSON I.



LESSON II.



LESSON III.

Moderato

This musical score is for Lesson III, marked Moderato. It consists of four systems of piano accompaniment, each with a treble and bass staff. The music is written in a style that uses letters (C, D, E, F, G, A, B) and numbers (1, 2, 3, 4) to indicate notes and fingerings, rather than standard musical notation. The first system begins with a treble staff containing a sequence of notes: C, D, E, C, D, E, D, D, E, E, G, F, E, E, D, C, D, E, D, D, D. The bass staff contains corresponding notes: C, E, G, G, C, C, G, G, C, E, G, G, C, E, G, G. The second system continues with similar patterns, including a repeat sign in the middle. The third system also features a repeat sign. The fourth system concludes the piece with a final cadence. The tempo marking 'Moderato' is placed to the left of the first system.

Gavotta

The musical score for "Gavotta" is presented in four systems, each consisting of a grand staff with a treble and bass clef. The notation is characterized by various musical symbols, including notes, rests, and dynamic markings. Some notes are labeled with letters (C, E, G, F, D, B, A) and numbers (1, 2, 3, 4), indicating specific pitches and fingerings. The score is written on aged, slightly stained paper, and the overall style is that of a historical musical manuscript.

LESSON V.

Allegretto

The musical score for Lesson V, Allegretto, is written for piano and treble clef. It consists of four systems of music, each with a piano staff (left) and a treble staff (right). The tempo is marked 'Allegretto'. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4). The first system shows a piano introduction with a treble staff starting on C4 and a piano staff starting on G3. The second system continues the piano introduction with a treble staff starting on C4 and a piano staff starting on G3. The third system shows the piano introduction with a treble staff starting on C4 and a piano staff starting on G3. The fourth system shows the piano introduction with a treble staff starting on C4 and a piano staff starting on G3.

LESSON VI.

Handwritten musical score for Lesson VI, page 10. The score is written for a grand piano (treble and bass clefs) in 2/4 time, with a key signature of one sharp (F#). The music consists of four systems, each with a treble and bass staff. The notation includes various notes, rests, and fingerings. Above the notes, letters (D, B, G, A, C, F, E) and numbers (1, 2, 3, 4) indicate fingerings and specific notes. The piece concludes with a double bar line and repeat dots.

LESSON VII.

11

Moderato

The musical score is written for piano and organ. It consists of four systems, each with a piano part (treble clef) and an organ part (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Moderato'. The notes are represented by letters (G, A, B, C, D, E, F) and are often accompanied by fingerings (e.g., 1, 2, 3, 4) and sometimes a cross symbol (x) indicating a specific technique. The organ part typically provides a harmonic foundation with sustained notes and simple rhythmic patterns. The piano part features more melodic lines with various intervals and rhythms. The score concludes with a double bar line at the end of the fourth system.

LESSON VIII.

March

GOD SAVE THE KING.

2
O Lord our God arise,
Scatter his enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks,
On him our hopes are fix'd:
O save us all.

3
Thy choicest gifts in store,
On him be pleas'd to pour,
Long may he reign;
May he defend our laws,
And ever give us cause,
To sing with heart and voice:
God save the King.

4
O grant him long to see,
Friendship and unity,
Always increase,
May he his sceptre sway,
All loyal souls obey,
Join heart and voice, Huzza.
God save the King.

YEO, YEO!

Sung by M^{rs} JORDAN, in the "SPOILED CHILD."

(The Music of the following Song is so light that it requires no Bass, which makes it a proper Tune for a Beginner.—The ingenious D^r Franklin was of opinion (as was also J.J. Rousseau) that many Tunes requires no Bass.—Vide CHAMBERS'S DICTIONARY, under Bass.)

Presto

C F C A D B^b G G C F C A D E F C F C A D B G G C

I am a brisk and sprightly lad, But

F C A D B^b G C F C A D B^b G G B^b F B^b A C D B^b F D E C F D E C

just come home from sea, sir: Of all the lives I ever led, A sailor's life for me, sir. Yeo, yeo yeo, yeo, yeo, yeo, yeo!

F A A F D B^b B^b D C B^b A G A F C F A A F D B^b B^b D C B^b A G A F

Whilst the boat-swain pipes all hands, With yeo, yeo, yeo, yeo, yeo, sir! Sy

2.

What girl but loves the merry Tar?
We o'er the ocean roam, sir;
In ev'ry clime we find a port,
In ev'ry port a home, sir.
Yeo, yeo, &c.

3.

But when our country's foes are nigh,
Each hastens to his gun, sir;
We make the boasting Frenchman fly,
And bang the haughty Don, sir.
Yeo, yeo, &c.

4.

Our foes subdued, once more on shore,
We spend our cash with glee, sir;
And when all's gone, we drown all care,
Then out again to sea, sir.
Yeo yeo &c.

THE NIGHTINGALE

15

A new Song Compos'd for this work very easy to play, soft, and pleasingly plaintive.

G G G B D D B D D C A F G B A B A G F B A G F E E D D

When the Sun is declin'd in the evening of may How sweetly the Nightingale sings on the spray Sweet

D C A C C B B D D C A C C B D E G F E D G G D C E D C B D D D

jug sweet jug jug speaks the notes through the grove Hark dear says the fwain hark dear says the fwain hark

E C B A B C D E A D D G D G F G F G F E D D E C A B D A A G

dear says the fwain to the language of Love.

2

See the bird on the wing o're the nest of his mate,
How he trembles while ~~flour~~ing, with joy how elate.
Sweet jug, sweet jug jug, speak the notes through the grove:
Hark dear says the fwain, hark dear says the fwain,
Hark dear says the fwain, to the language of Love.

3

I come Love, I come, give me place on the brood,
Take your sport on the wing, and refresh you with food
Sweet jug, sweet jug jug, speak the notes through the grove:
Hark dear says the fwain, hark dear says the fwain,
Hark dear says the fwain, to the language of Love.

IN THE DEAD OF THE NIGHT.

Sung by M^{rs} JORDAN in the WEDDING DAY.

Andante

D D G B G D B G A B C A G F G G B G D B G D E C B D D F G D D G B G D B G
 In the dead of the Night when with
 A B C A G F G B A G F G A D C B A G F G A G F E D D D D B G D D D C A F D E F
 la_bour oppres'd, All mortals en_joy the sweet blefsings of rest A boy knock'd at my door, I a_woke with the noise, Who
 G D G G D F G A A D B B D G B G A A D F D
 G E F G A B G A B C A B C D G E C B D D F G G B G D B G D E C B D D F G
 is it I faid, who is it I faid that my rest thus destroys.
 B G A B C A B F G A F G A B D D G G B C D D G

2
 He answer'd so softly so modest and mild,
 Dear Ma'am it is I, an unfortunate child;
 'Tis a cold rainy night I am wet to the skin,
 I have lost my way Ma'am, I have lost my way Ma'am,
 Do pray let me in,



3
 No sooner from cold and from wet he got free,
 Than taking his Bow, if you please Ma'am faid He;
 If you please Ma'am I would by experiment know,
 If the rain has damaged, If the rain has damag'd,
 The String of my Bow.

4
 Then away went the Urchin, as blith as a Bee,
 And taking his bow, adieu Ma'am faid He,
 My bow is undamg'd but true went the Dart
 And you will have trouble, and you will have trouble
 Dear Ma'am with your heart.

